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Bach's Christmas Oratorio

HANDEL AND HAYDN SOCIETY

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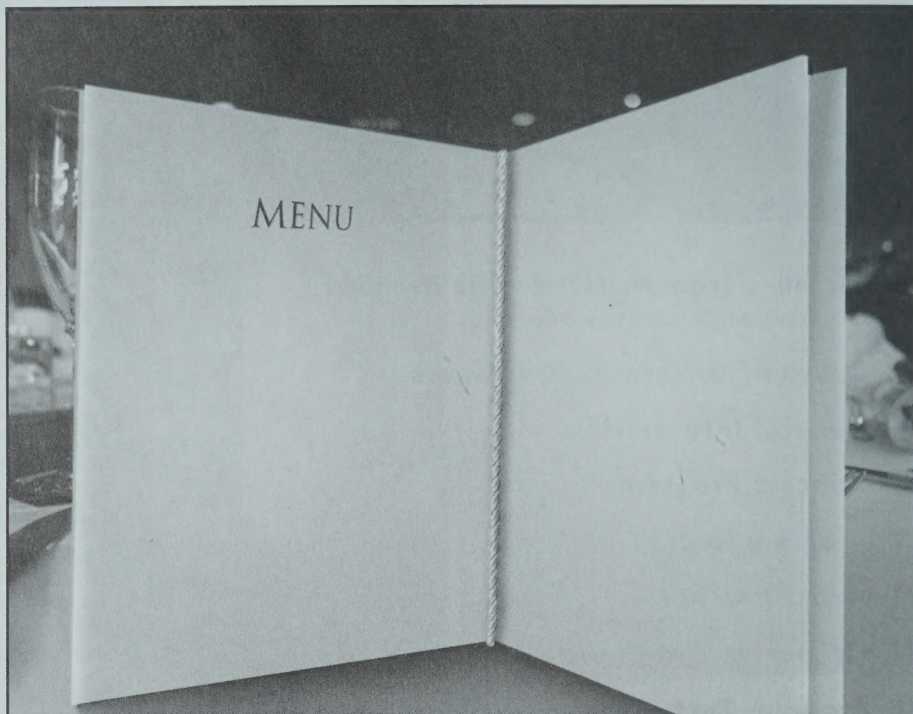


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A Message

From Marie-Hélène Bernard

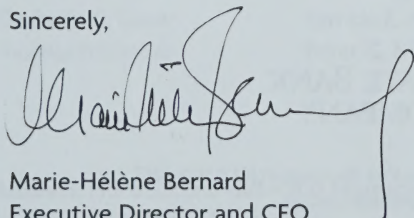
After engaging performances of *Messiah* with Harry Christophers earlier this month, the Handel and Haydn Society continues its holiday celebrations with Bach's *Christmas Oratorio*. Our Principal Conductor Grant Llewellyn is back with four rising soloists who have appeared on our stage before. Kristin Watson, Krista Rivers, and Aaron Sheehan also sang in our outstanding chorus before moving on to solo careers and the Society is proud of these young talents.

The jewel of the Society's education and outreach efforts is the Vocal Apprenticeship Program (VAP). Since 1994, it has provided vocal training to a growing number of children. Those of you who attended our "Holiday Sing" concert on December 8 had the opportunity to hear some of these young singers onstage at Symphony Hall. VAP provides an opportunity for children to pursue voice studies, develop lifelong skills, and nurture their love for music. (For more information, see p. 25.) I attended their winter recital on December 9 and was very impressed by the commitment and love that this diverse group of children, along with their parents, show for what they learn in the Society's program.

Our ability to reach out to children in the greater Boston area is made possible with the support of our generous donors. I want to thank all of you who make these programs possible, and would like to encourage those of you who believe in the importance of music in children's lives to make a gift this holiday season. Your generosity will allow a greater number of children to be exposed to music, either by granting them the opportunity to study voice with our esteemed teaching artists and conductors, or by attending Handel and Haydn concerts. Either way, music will help them gain confidence and be active in their communities in a meaningful way.

From all of us at Handel and Haydn, we wish you peaceful and music-filled holidays.

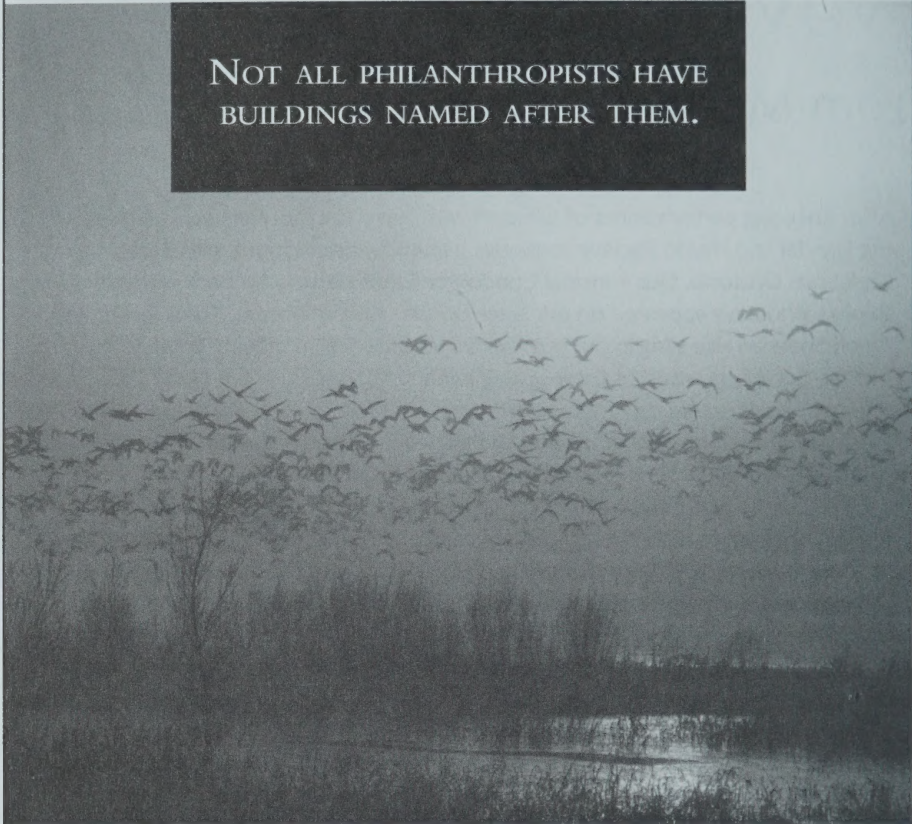
Sincerely,

A handwritten signature in black ink, appearing to read 'Marie-Hélène Bernard', with a long, sweeping flourish extending to the right.

Marie-Hélène Bernard
Executive Director and CEO
Handel and Haydn Society

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Musica Sacra 2007-2008 Season

SATURDAY, DECEMBER 1, 2007, 8:00 PM

J.S. Bach's *Magnificat* and *Cantata 191: Gloria in excelsis Deo*

Start your Christmas season with the sweeping choruses and dramatic arias of two Bach masterpieces! Our evening concludes with an audience sing-a-long of favorite choruses from Handel's *Messiah*. Post-concert reception for all donors.

SATURDAY, JANUARY 12, 2008, 8:00 PM

Blow, Thou Winter Wind!

Morton Lauridsen's *Mid-Winter Songs*, Earl Kim's *Some Thoughts on Keats and Coleridge*, and works of Edward Elgar, Randall Thompson, and others.

SATURDAY, MARCH 29, 2008, 8:00 PM

Vox Populi: Choral Works from Folk Music of the World

Ariel Ramirez's stunning *Missa Criolla* and other works from classical music's encounter with folk traditions. Post-concert reception for all audience members.

SATURDAY, JUNE 7, 2008, 8:00 PM

Summer Nights on the Water

Carissimi's Baroque cantata *Jonah*, African-American spirituals and works of Gorecki, Brahms, Whitacre and Delius.

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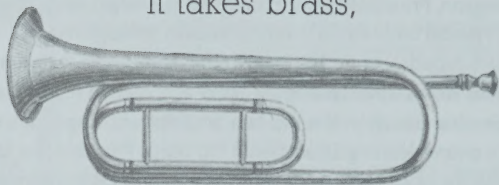
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A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

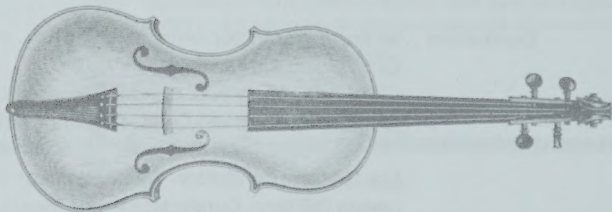
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Program

2007-2008 Season

Sunday, December 16, 3.00pm
Wednesday, December 19, 8.00pm
NEC's Jordan Hall, Boston

Grant Llewellyn, conductor

Oratorium tempore Nativitatis Christi, BWV 248

"Christmas Oratorio"

J. S. Bach
[1685-1750]

Part I: Jauchzet, frohlocket, auf, preist die Tage

Part II: Und es waren Hirten in derselben Gegend

—INTERMISSION—

Part III: Herrscher des Himmels, erhöre das Lallen

Aaron Sheehan, Evangelist/ tenor

Kristen Watson, soprano

Krista River, mezzo-soprano

Philip Cutlip, baritone

These concerts are dedicated to the memory of Craig Smith (1947-2007).

The program runs for approximately 2 hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

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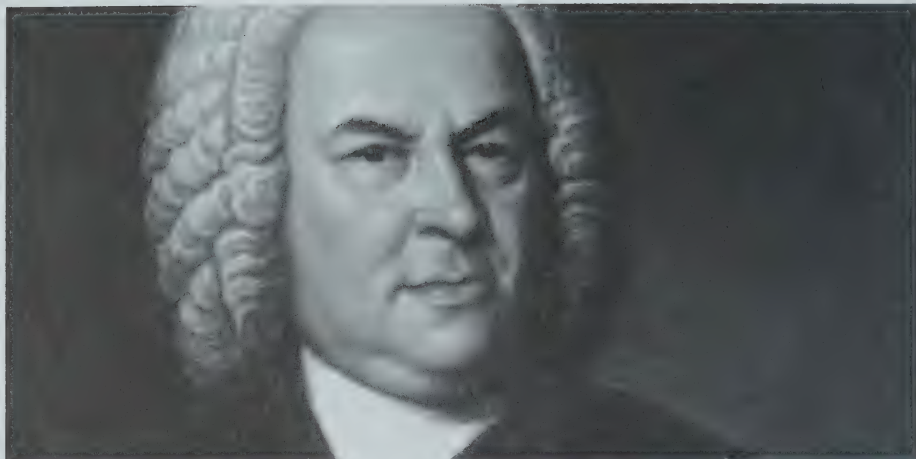
Program Notes

Bach's *Christmas Oratorio*

NOTES IN BRIEF

Bach's *Christmas Oratorio* is actually a series of six separate cantatas that were originally heard over the twelve days of Christmas in 1734. (Tonight, we'll hear the first three of these cantatas, the ones that focus on the Christmas story itself.) By this time in his career, Bach was looking beyond his post in Leipzig to the glamorous court in Dresden, and he had begun to produce a number of secular cantatas celebrating royal birthdays and anniversaries, in hopes of gaining a court position. When it came time to put together a big Christmas work, Bach re-used a lot of this secular music, changing the words to celebrate the King of Heaven instead of the King of Poland. This was a quick way to compose a large-scale work; it also meant his ephemeral birthday-odes for Saxon nobility would get enshrined in a work that could be repeated every Christmas. Unlike Bach's Passions, the *Christmas Oratorio* doesn't really focus on telling a story; instead, it reflects on the biblical images produce a meditation on the contrasts of Christmas: Christ the King as a tiny baby; the shining star in the dark night and the intimate connection between our own soul and an eternal God.

Johann Sebastian Bach put together his *Christmas Oratorio*, BWV 248, sometime in the fall of 1734 for the coming Christmas season. Judging by the autograph score, he was working fast. He borrowed the music for the opening chorus from another cantata, but forgot and copied the old words into the score, which he then had to cross out. In other movements, sketches were hastily abandoned after they were begun, something that almost never happens in a Bach autograph. This was a big project: the entire production of six cantatas is a sacred drama spread over all twelve days of Christmas, ending with the arrival of the Three Kings on Epiphany. Although this cycle originally took nearly two weeks to perform, Bach specifies on his title-page that this is a single oratorio that comes in six parts. (Unlike Handel, Bach reserves the term "oratorio" for a series of cantatas linked by a sacred plot-line.) In this performance, we will be hearing only the first half of this huge project, since the whole oratorio takes a lot more time than we're used to spending in a concert hall—though probably not much longer than church services went on every Sunday morning in Leipzig! This oratorio, Bach's first new large-scale production in some time for the two big Leipzig churches, was an important chance for him to consolidate much of the music he had composed in the previous two years, music which was



JOHANN SEBASTIAN BACH

first intended for ephemeral political celebrations.

There was a good reason for this uncharacteristic flood of secular cantatas. By 1733, Bach had become increasingly interested in the possibilities offered by the court at Dresden. He had finished enough full cycles of cantatas for the church year that he didn't need to concentrate on providing music for Sunday morning. His attempts to reform the musical situation at the church by getting better students at the Thomasschule only mired him in endless bureaucratic battles. He had found one new creative outlet in directing the *collegium musicum* at Leipzig, a weekly society of students and amateurs, but the vision of working with the resources of a great court like Dresden must have held an enormous attraction for him. The *Mass in B Minor* was one result of this effort to attract royal patronage; the series of cantatas he wrote for various court anniversaries was another. These occasions ranged from birthdays (Prince Friedrich Christoph on September 5) to

coronation anniversaries (King August III on October 5). In keeping with the tastes of opera-going Dresdeners, Bach's music for these celebrations tends to be uncomplicated and "modern," with clear structures and colorful orchestral colors. About a third of the *Christmas Oratorio* is taken from these secular cantatas, and their exuberant freshness gives the Oratorio its distinctively festive sound. Since these choruses and arias were originally intended for royal birthdays and anniversaries, enshrining the music in a lengthy work celebrating the birth of Christ the King makes perfect sense (and, for a composer in a hurry, provided a lot of material for a large-scale work). But all this secular music has made the Oratorio something of a problem in past years to many Bach scholars. Bach's use of the technique known as "parody" (reworking earlier music by setting new text to it) is upsetting to some because it implies that the new work is somehow tainted by a lack of originality, that it is "inauthentic" in some deep sense. And when the original setting is overtly secular, in fact political, its reuse in a sacred context

made many nineteenth-century scholars uncomfortable. But in Bach's world, a gesture of praise and homage was the same, whether for God or for his royal representatives on earth.

Parody can raise some practical problems, though, if the original text suggested a vivid musical image whose point is lost when set to different words. The very opening of the whole *Christmas Oratorio* is perhaps the best example of this: it started as a secular cantata that begins "Sound forth, you drums," which would explain the timpani fanfare that follows. But Bach doesn't usually rely on such explicit word-painting, and most of his re-worked movements accommodate their new text comfortably. And luckily Bach's political cantatas use generic texts of praise and celebration, so they don't elicit too much in the way of overt musical illustration anyway. But why—apart from reasons of sheer time-saving as he worked against a deadline—would Bach have chosen to re-use these works? Perhaps the most telling explanation for Bach's recycling of the year's crop of secular cantatas was a pragmatic concern for their survival: after all, Christmas comes around every year, but who now remembers Electress Maria Josepha?

Re-using these secular choruses and arias also meant that a huge six-part work would keep a certain stylistic coherence. Bach was obviously concerned with finding a way to unify this huge oratorio. Most importantly, he provided an overall tonal structure by setting the whole work in a cycle of keys. Of course, over thirteen days, not much sense of key contrast can register, but this ensures that each cantata has its own distinctive

orchestral color. The first and third cantatas are in D Major, and gleam with the sound of trumpets and drums to celebrate the glory of Christ the King. The opening of the first cantata, in particular, displays all the instrumental colors of Bach's orchestra. In contrast, the second cantata, in G Major, sets the airy sounds of strings and flutes against the earthiness of oboes—in the first movement Bach even adds the dark alto sounds of oboes d'amore and oboes da caccia—to create a vivid picture of the angels joining the shepherds in praise. And Bach reinforces this sense of a prevailing orchestral color by bringing back each cantata's opening material at its close, transformed into a chorale setting.

In Bach's world, a gesture of praise and homage was the same, whether for God or for his royal representatives on earth.

Unlike the tremendously dramatic *St. Matthew Passion*, where even the chorus takes on several roles, nothing much happens in the *Christmas Oratorio*. Or rather, what does happen is not particularly staged. Mostly the biblical narrative is delivered in straightforward recitative. This puts the focus instead on the arias and choruses, which meditate upon the images and metaphors raised by the bible verses. More lyric than epic, the libretto dwells upon the contrasts inherent in an all-powerful King of Heaven appearing as a small, defenseless baby, and by extension the miracle of God

being born in each of us. Two other related images recur throughout the cycle: the star appearing in the night sky, providing illumination and guidance in a dark world, and the intimate union between the soul and Christ as bride and groom, which is derived from the Song of Songs.

The drama is in the contrasts these images contain: at the same time light and dark, great and small, intimate and universal. To convey these meditations, Bach uses all the possibilities offered by the cantata form. Along with the usual elements of a festive cantata—the large-scale opening “concerto” or chorus, the aria where voice and instrument reflect upon a particular image, and the closing chorale with all its Lutheran associations of the people speaking as one—Bach introduces magnificent variations upon all these forms. The chorus will suddenly interrupt an aria with a chorale, or an aria will weave in and out of an accompanied recitative, or the full orchestra will break into the final chorale, echoing some earlier movement. The effect of all this variety in such a capacious work is to give us a different kind of drama, one that is less about getting caught up in a dramatic narrative and more about the pleasure of absorbing ourselves in the images and associations unfolding from the Christmas story.

—Robert Mealy

A scholar and performer, Robert Mealy has recorded and toured with many period instrument ensembles. Mr. Mealy frequently writes on music, and teaches historical performance at Yale University.

Bach

TIMELINE

1723: Bach is appointed Cantor at St. Thomas Church in Leipzig

1726: Jonathan Swift publishes *Gulliver's Travels*

1727: Bach composes and premieres his *St. Matthew Passion*.

1729: Bach takes over as director of Leipzig's Collegium Musicum

1732: George Washington is born

1733: Bach presents his manuscript for his Mass in B Minor to the Elector of Saxony in an unsuccessful attempt to secure a Court appointment • Benjamin Franklin begins to publish *Poor Richard's Almanack*

1734: Bach premieres Parts I, II, and III of his *Christmas Oratorio*

1739: David Hume publishes his *Treatise of Human Nature*

1741: Handel composes *Messiah* • Vivaldi dies shortly after moving to Vienna

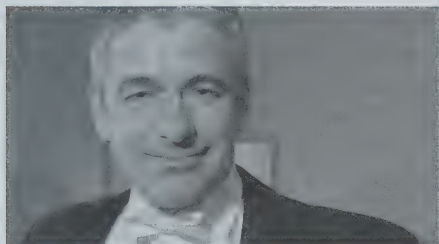
1742: Construction is completed on the original Faneuil Hall marketplace

1747: Bach visits the court of Frederick the Great and composes his *Musical Offering*

1750: Bach dies in Leipzig after an unsuccessful eye operation

Artist Profiles

Grant Llewellyn, conductor



Handel and Haydn Society Principal Conductor Grant Llewellyn has received critical acclaim for his “electricity-charged leadership” (*Boston Globe*) and “vivid musical performances” (*Wall Street Journal*). Llewellyn served as Handel and Haydn Music Director from 2001 to 2006, during which time he conducted the Handel and Haydn Society in subscription performances, broadcasts on NPR, best-selling recordings, and educational outreach

events. He currently serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has also held the position of Assistant Conductor of the Boston Symphony, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, his past engagements include many renowned ensembles, such as the Boston Symphony Orchestra, Calgary Philharmonic, Toronto Symphony Orchestra, and St. Louis Symphony Orchestra and such opera companies as English National Opera, Opera North, and Opera Theatre of St. Louis.

Aaron Sheehan, Evangelist/ tenor



Aaron Sheehan, tenor, is in high demand as a performer of repertoire ranging from medieval to 20th century

music. He has appeared as soloist with Handel and Haydn Society, New York Collegium, the King's Noyse, American Bach Soloists, Aston Magna Festival, Moscow Chamber Orchestra, American Opera Theater, Intermezzo Chamber Opera, and the Lyra Concert Baroque Orchestra. Mr. Sheehan has recorded and toured the U.S. and Europe with Paul Hillier's Theater of Voices, as well as Fortune's Wheel.

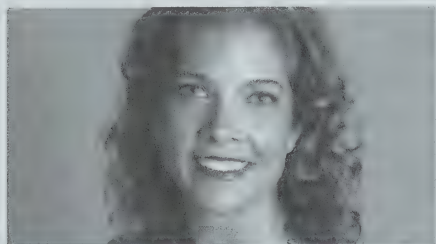
Kristin Watson, soprano



Soprano Kristen Watson has received critical acclaim for her performances with the Handel and Haydn Society,

Boston Baroque, the Boston Pops, Emmanuel Music and many others. Operatic engagements include performances with Boston Lyric Opera, Opera Boston, Handel and Haydn Society, and the American premiere of *Angels in America* with the Boston Modern Orchestra Project. Her most recent solo appearance with the Society was in 2005's production of Purcell's *Dido and Aeneas*.

Krista River, mezzo-soprano



Mezzo-soprano Krista River has won wide acclaim for her virtuosity and expressiveness. Past concert highlights

include appearances with the Emmanuel Music, the Harrisburg Symphony, North Carolina Symphony, Santa Fe Symphony, Florida Orchestra, York Symphony, Charlotte Symphony, and the Boston Symphony Orchestra. Her opera career has brought her to the stages of Opera Boston, Opera Aperta, the Kennedy Center, and Intermezzo Opera. She last appeared with Handel and Haydn in the 2005 performances of Handel's *Messiah*.

Philip Cutlip, baritone



Philip Cutlip is firmly established as one of the leading concert and operatic artists of his generation. He has appeared with

such leading orchestras as the Atlanta Symphony, Utah Symphony, National Symphony, Philadelphia Orchestra, the Orchestra of St. Luke's, and Philharmonia Baroque. Operatic engagements include San Francisco Opera, Dallas Opera, Seattle Opera, New York City Opera, and Opera Theatre of St. Louis. A frequent guest of Handel and Haydn, Mr. Cutlip last performed with the ensemble in Bach's *St. Matthew Passion* in 2006.

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepmner*

Joan & Remsen Kinne Chair

Julie Leven

Jane Starkman

VIOLIN II

Linda Quan^s

Dr. Lee Bradley III Chair

Anne Black

VIOLA

Laura Jeppesen

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Sarah Freiberg

*Candace & William
Achtmeyer Chair*

BASS

Robert Nairn

Amelia Peabody Chair

FLUTE

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Wendy Rolfe

OBOE/OBOE D'AMORE

Stephen Hammer^s

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OBOE DA CACCIA

Lani Spahr^s

Kathleen Staten

BASSOON

Charles Kaufmann

TRUMPET

Jesse Levine^s

Paul Perfetti

Vincent Monaco

TIMPANI

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John Finney

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John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey

Roberta Anderson

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Jill Malin

ALTO

Marylène Altieri

Katharine Emory

Susan Byers Paxson

Susan Trout

TENOR

Stuart M. Grey

Thomas Gregg

Murray Kidd

Randy McGee

BASS

Jonathan Barnhart

Herman Hildebrand

Brett Johnson

Nikolas Nackley

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Text

Bach's *Christmas Oratorio*

PART I—For the First Day of Christmas

CHORUS

Jauchzet, frohlocket, auf, preiset die
Tage,
Rühmet, was heute der Höchste
getan!
Lasset das Zagen, verbannet die Klage,
Stimmt voll Jauchzen und Fröhlichkeit
an!
Dienet dem Höchsten mit herrlichen
Chören,
Laßt uns den Namen des Herrschers
verehren!

RECITATIVE (EVANGELIST)

Es begab sich aber zu der Zeit, daß ein
Gebot von dem Kaiser Augusto ausging,
daß alle Welt geschätzt würde. Und
jedermann ging, daß er sich schätzen
ließe, ein jeglicher in seine Stadt. Da
machte sich auch auf Joseph aus
Galiläa, aus der Stadt Nazareth, in das
jüdische Land zur Stadt David, die da
heißet Bethlehem; darum, daß er von
dem Hause und Geschlechte David war,
auf daß er sich schätzen ließe mit
Maria, seinem vertrauten Weibe, die
war schwanger. Und als sie daselbst
waren, kam die Zeit, daß sie gebären
sollte.

RECITATIVE (ALTO)

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden

Triumph, rejoicing, rise, praising these days
now,
Tell ye what this day the Highest hath
done!
Fear now abandon and banish complaining,
Join, filled with triumph and gladness, our
song!
Serve ye the Highest in glorious
chorus,
Let us the name of our ruler now
honor!

It occurred, however, at the time that a
decree from the Emperor Augustus went
out that all the world should be enrolled.
And everyone then went forth to be
enrolled, each person unto his own city.
And then as well went up Joseph from
Galilee from the city of Nazareth into the
land of Judea to David's city which is
called Bethlehem, because he was of the
house and of the lineage of David to be
enrolled there with Mary, who was
betrothed to be his wife, and she was
pregnant. And while they were in that
place, there came the time for her to be
delivered.

Now is my dearest bridegroom rare,
Now is the prince of David's stem
As earth's redeeming comfort

Einmal geboren werden.
 Nun wird der Stern aus Jakob scheinen,
 Sein Strahl bricht schon hervor.
 Auf, Zion, und verlasse nun das Weinen,
 Dein Wohl steigt hoch empor.

ARIA (ALTO)

Bereite dich, Zion, mit zärtlichen Trieben,
 Den Schönsten, den Liebsten bald bei dir
 zu sehn!
 Deine Wangen
 Müssen heut viel schönster prangen,
 Eile, den Bräutigam sehnlichst zu
 lieben!

CHORALE

Wie soll ich dich empfangen,
 Und wie begegn' ich dir?
 O aller Welt Verlangen,
 O meiner Seelen Zier!
 O Jesu, Jesu, setze
 Mir selbst die Fackel bei,
 Damit, was dich ergötze,
 Mir kund und wissend sei.

RECITATIVE (EVANGELIST)

Und sie gebär ihren ersten Sohn, und
 wickelte ihn in Windeln und legte ihn in
 eine Krippen, denn sie hatten sonst
 keinen Raum in der Herberge.

CHORALE WITH RECITATIVE (BASS)

Er ist auf Erden kommen arm,
 Wer will die Liebe recht erhöh'n,
 Die unser Heiland vor uns hegt?
 Daß er unser sich erbarm,
 Ja, wer vermag es einzusehen,
 Wie ihn der Menschen Leid bewegt?
 Und in dem Himmel mache reich
 Des Höchsten Sohn kömmt in die Welt,
 Weil ihm ihr Heil so wohl gefällt,
 Und seinen lieben Engeln gleich.
 So will ere selbst als Mensch geboren
 werden.
 Kyrieleis!

Here born in time amongst us.
 Now will shine bright the star of Jacob,
 Its beam e'en now breaks forth.
 Rise, Zion, and abandon now thy weeping,
 Thy fortune soars aloft.

Prepare thyself, Zion, with tender affection,
 The fairest, the dearest soon midst thee
 to see!
 Thy cheeks' beauty
 Must today shine much more brightly,
 Hasten, the bridegroom to love with
 deep passion.

How shall I then receive thee
 And how thy presence find?
 Desire of ev'ry nation,
 O glory of my soul!
 O Jesus, Jesus,
 Set out for me thy torch,
 That all that brings thee pleasure
 By me be clearly known.

And she brought forth her first-born son
 and wrapped him in swaddling cloths and
 laid him within a manger, for they had no
 other room in the inn for them.

He is to earth now come so poor,
 Who will the love then rightly praise
 Which this our Savior for us keeps?
 That he us his mercy show
 Yea, is there one who understandeth
 How he by mankind's woe is moved?
 And in heaven make us rich
 The Most High's Son comes in the world
 Whose health to him so dear is held,
 And to his own dear angels like.
 So will he as a man himself be born
 now.
 Kyrieleis!

(Please, turn page quietly)

ARIA (BASS)

Großer Herr, o starker König,
 Liebster Heiland, o wie wenig
 Achtest du der Erden Pracht!
 Der die ganze Welt erhält,
 Ihre Pracht und Zier erschaffen,
 Muß in harten Krippen schlafen.

CHORALE

Ach mein herzliebes Jesulein,
 Mach dir ein rein sanft Bettelein,
 Zu ruhn in meines Herzens Schrein,
 Daß ich nimmer vergesse dein!

PART II— For the Second Day of Christmas**SINFONIA****RECITATIVE (EVANGELIST)**

Und se waren Hirten in derselben
 Gegend auf dem Felde bei den
 Hürden, die hüteten des
 Nachts ihre Herde. Und siehe,
 des Herren Engel trat zu ihnen, und die
 Klarheit des Herren leuchtet um sie,
 und sie furchten sich sehr.

CHORALE

Brich an, o schönes Morgenlicht,
 Und laß den Himmel tagen!
 Du Hirtenvolk, erschrecke nicht,
 Weil dir die Engel sagen,
 Daß dieses schwache Knäbelein
 Soll unser Trost und Freude sein,
 Dazu den Satan zwingen
 Und letztlich Frieden bringen.

RECITATIVE (EVANGELIST)

Und der Engel sprach zu ihnen:
 DER ENGEL

Fürchtet euch nicht, siehe, ich verkündige
 euch große Freude, die allem Volke
 widerfahren wird. Denn euch ist heute
 der Heiland geboren, welcher ist Christus,
 der Herr, in der Stadt David.

Mighty Lord, O strongest sovereign,
 Dearest Savior, O how little
 Heedest thou all earthly pomp!
 He who all the world doth keep,
 All its pomp and grace hath fashioned,
 Must within the hard crib slumber.

Ah my beloved Jesus-child,
 Make here thy bed, clean, soft and mild
 For rest within my heart's own shrine,
 That I no more fail to be thine!

And there were shepherds in that very
 region in the field nearby their
 sheepfolds, who kept their watch by
 night over their flocks. And see now, the
 angel of the Lord came before them, and
 the glory of the Lord shone round about
 them, and they were sore afraid.

Break forth, O beauteous morning light,
 And bring day to the heavens!
 Thou shepherd folk, be not afraid,
 For thee the angel telleth
 That this the helpless little boy
 Shall be our comfort and our joy,
 Here for to conquer Satan
 And peace at last to bring us!

And the angel spake unto them:
 (ANGEL)

Be not afraid, see now, I proclaim to you
 news of great gladness, which all the
 nations of the world will learn. For to you
 today is the Savior born, who is Christ,
 the Lord, in the city of David.

RECITATIVE (BASS)

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.

Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

ARIA (TENOR)

Frohe Hirten, eilt, ach eilet.
Eh' ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn.
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

RECITATIVE (EVANGELIST)

Und das habt zum Zeichen: Ihr werdet
finden das Kind in Windeln gewickelt und
un einer Krippen liegen.

CHORALE

Schaut hin, dort liegt im finstern Stall,
Dess' Herrschaft gehet überall.
Da Speise vormals sucht ein Rind,
Da ruhet jetzt der Jundfrau'n Kind.

RECITATIVE (BASS)

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht;
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

ARIA (ALTO)

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller
Gedeihen!
Labe die Brust, Empfinde die Lust,
Wo wir unser Herz erfreuen!

What God to Abraham did promise,
This hath he to the shepherd choir
Revealed and proven.

A shepherd all this once before
Of God to learn was destined;
And now as well a shepherd must
The deed of yore he promised us
Be first to see completed.

Joyful shepherds, haste, ah hasten,
Ere ye here too long should tarry,
Haste, the gracious child to visit!
Go, your gladness is too fair,
Seek his grace's inspiration,
Go and comfort heart and spirit.

And let this be your sign: ye will discover
the babe in swaddling clothes there
wrapped and in a manger lying.

Look there, he lies in manger drear
Whose power reacheth ev'rywhere!
Where fodder once the ox did seek,
There resteth now the Virgin's child.

So go then there, ye shepherds, go,
That ye this wonder see:
And when ye find the Highest's Son
Within an austere manger lying,
Then sing to him beside his cradle
In tones that sweetly ring
And with assembled choir
This song of slumber bring!

Sleep now, my dearest, enjoy now thy rest,
Wake on the morrow to flourish in
splendor!
Lighten thy breast, With joy be thou blest,
Where we hold our heart's great pleasure!
(Please, turn page quietly)

RECITATIVE (EVANGELIST)

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:

And suddenly there was with the angel the multitude of the host of heaven, there praising God and saying:

CHORUS

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen.

Glory to God in the highest and peace on the earth now and to mankind a sign of favor.

RECITATIVE (BASS)

So recht, ihr Engel, jauchzt und singet, Daß es uns heut so schön gelinget! Auf denn! wir stimmen mit euch ein, Uns kann es, so wie euch, erfreun.

Tis meet, ye angels, sing and triumph, That we today have gained such fortune! Up then! We'll join our voice to yours, We can as well as ye rejoice.

CHORALE

Wir singen dir in deinem Heer Aus aller Kraft Lob, Preis und Ehr, Daß du, o lang gewünschter Gast, Dich nunmehr eingestellet hast.

We sing to thee amidst thy host With all our strength, laud, fame and praise, That thou, O long desired guest, Art come into this world at last.

PART III– For the Third Day of Christmas**CHORUS**

Herrscher des Himmels, erhöre das Lallen, Laß dir die matten Gesänge gefallen, Wenn dich dein Zion mit Psalmen erhöht! Höre der Herzen frohlockendes Preisen, Wenn wir dir jetzo die Ehrfurcht erweisen, Weil unsre Wohlfahrt befestiget steht!

Ruler of heaven, give ear to our stammer, Let these our weary refrains bring thee pleasure, As thee thy Zion with psalms doth exalt! Hear thou our hearts, though, exultant with praises, As we to thee here our homage now render, For our salvation stands strong and secure!

RECITATIVE (EVANGELIST)

Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hirten untereinander:

And when the angel went away from them up to heaven, said the shepherds one to another:

CHORUS

Lasset uns nun gehen gen Bethlehem und die Geschichte sehen, die da geschehen ist, die uns der Herr kundgetan hat.

"Let us now go quickly to Bethlehem and this event now witness which hath here taken place, that which the Lord made known to us."

RECITATIVE (BASS)

Er hat sein Volk getröst',
 Er hat sein Israel erlöst,
 Die Hülff aus Zion hergesendet
 Und unser Leid geendet.
 Seht, Hirten, dies hat er getan;
 Geht, dieses trifft ihr an!

He brought his people hope,
 He hath his Israel redeemed,
 His help from Zion he hath sent us
 And all our suff'ring ended.
 See, shepherds, this thing hath he done;
 Go, this thing go and see!

CHORALE

Dies hat er alles uns getan,
 Sein groß Lieb zu zeigen an;
 Dess' freu sich alle Christenheit
 Und dank ihm dess' in Ewigkeit.
 Kyrieleis!

This hath he all for us brought forth,
 His great love to manifest;
 Rejoice thus all Christianity
 And thank him in eternity.
 Kyrieleis!

DUET (SOPRANO AND BASS)

Herr, dein Mitleid, dein Erbarmen
 Tröstet uns und macht uns frei.
 Deine holde Gunst und Liebe,
 Deine wundersamen Triebe
 Machen deine Vattertreu
 Wieder neu.

Lord, thy mercy, thy forgiveness,
 Comforts us and sets us free.
 Thy most gracious love and favor,
 Thy most wonderful affection
 Here make thy paternal faith
 New again.

RECITATIVE (EVANGELIST)

Und sie kamen eilend und funden beide,
 Mariam und Joseph, dazu das Kind in der
 Krippe liegen. Da sie es aber gesehen
 hatten, breiteten sie das Wort aus,
 welches zu ihnen von diesem Kind
 gesaget war. Und alle, für die es kam,
 wunderten sich der Rede, die ihnen die
 Hirten gesaget hatten. Maria aber behielt
 alle diese Worte und bewegte sie in ihrem
 Herzen.

And they went forth quickly and found
 there both Mary and Joseph, and the
 child lying in the manger. When they,
 however, had ceased their looking, they
 spread forth the saying which had been
 told unto them concerning this child. And
 all to whom it came wondered at the
 story which had been reported to them
 by the shepherds. But Mary kept to
 herself then all these sayings, and she
 pondered them within her heart.

ARIA (ALTO)

Schließe, mein Herze, dies
 selige Wunder
 Fest in deinem Glauben ein!
 Lasse dies Wunder, die göttlichen
 Werke,
 Immer zur Stärke
 Deines schwachen Glaubens sein.

Keep thou, my heart now, this most
 blessed wonder
 Fast within thy faith alway!
 And let this wonder, these godly
 achievements,
 Ever as comfort
 Of thy feeble faith abide!

RECITATIVE (ALTO)

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahern.

CHORALE

Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im andern Leben.

RECITATIVE (EVANGELIST)

Und die Hirten kehrten wieder um,
preiseten und lobten Gott um alles, das
sie gesehen und gehöret hatten, wie denn
zu ihnen gesaget war.

CHORALE

Seid froh dieweil,
Daß euer Heil
Ist hie ein Gott und auch ein Mensch
geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen auserkoren.

CHORUS DA CAPO

Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge
gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes
Preisen,
Wenn wir dir jetzo die Ehrfurcht
erweisen,
Weil unsre Wohlfahrt befestiget steht!

Oh yes, my heart shall ever cherish
All it at this most gracious time
To its eternal bliss
With certain signs of proof hath
witnessed.

I will thee steadfastly cherish,
For thy sake
My life make,
In thee I will perish,
With thee will I one day hover
Full of joy
For alway
There when life is over.

And the shepherds then turned back
again, glorifying and praising God for all
the things which they had seen and had
heard, just as it had been told to them.

Be glad this while,
For now your health
Is here as God and as a man born to
you,
The one who is
The Lord and Christ
In David's city, out of many chosen.

Ruler of heaven, give ear to our stammer,
Let these our weary refrains bring thee
pleasure,
As thee thy Zion with psalms doth exalt!
Hear thou our hearts, though, exultant
with praises,
As we to thee here our homage now
render,
For our salvation stands strong and secure!



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For more information, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org





2007-2008 Season

BAROQUE JEWELS

FRIDAY, JANUARY 11, 8.00PM

SUNDAY, JANUARY 13, 7.00PM

NEC's Jordan Hall

Philip Pickett leads Baroque instrumental and vocal works for the stage by Handel, Purcell, and others. Dramatic readings will be also be performed featuring Tony Award-winning actress **Blair Brown**.

Nathalie Paulin, soprano

Jason Grant Baritone

Blair Brown, actress

Mia Barron, actress

Mark Blum, actor

ROYAL FIREWORKS!

FRIDAY, JANUARY 25, 8.00PM

SUNDAY, JANUARY 27, 3.00PM

Symphony Hall

Harry Christophers leads the Orchestra in a rousing program of Baroque masterpieces.

HANDEL: *Royal Fireworks Music*

BACH: *Orchestral Suite No. 3*

PURCELL: *The Fairy Queen (Selections)*

RAMEAU: *Suite from Les Boréades*

MOZART'S REQUIEM

FRIDAY, FEBRUARY 15, 8.00PM

SATURDAY, FEBRUARY 16, 2.00PM

SUNDAY, FEBRUARY 17, 3.00PM

Symphony Hall

John Nelson conducts the Chorus and Period-Instrument Orchestra.

MOZART: *Requiem*, K. 626

MOZART: *Ave Verum Corpus*, K. 618

MOZART: *Symphony No. 39*, K. 543

Christine Brandes, soprano

Paula Murrihy, mezzo-soprano

Charles Reid, tenor

Alfred Walker, bass

CLASSICAL MASTERS

FRIDAY, MARCH 7, 8.00PM

SUNDAY MARCH 9, 7.30PM

Symphony Hall

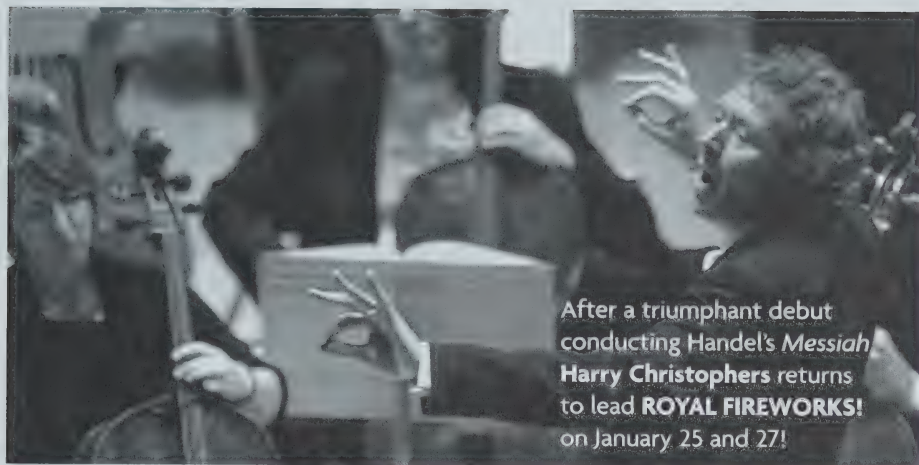
Christopher Hogwood leads Mozart and Haydn favorites with BSO Principal Horn **James Sommerville**.

MOZART: *Horn Concerto*, K. 370b + 371

MOZART: *Symphony No. 25*, K. 183

HAYDN: *Horn Concerto No. 1*

HAYDN: *Symphony No. 88*



After a triumphant debut
conducting Handel's *Messiah*
Harry Christophers returns
to lead **ROYAL FIREWORKS!**
on January 25 and 27!

ITALIAN VIRTUOSI

FRIDAY, MARCH 21, 8.00PM

SUNDAY, MARCH 23, 7.00PM

NEC's Jordan Hall

Concertmaster **Daniel Stepner** directs brilliant Baroque concertos, as well as Handel's moving *Delirio Amoroso*, sung by soprano **Dominique Labelle**.

CORELLI: Concerto Grosso, Op. 6, No. 3

VIVALDI: Concerto for Oboe and Bassoon

LOCATELLI: Concerto Grosso, Op. 7, No. 6

HANDEL: Cantata, "Delirio Amoroso"

HAYDN MASTERPIECES!

FRIDAY, APRIL 4, 8.00PM

SUNDAY, APRIL 6, 3.00PM

Symphony Hall

Sir Roger Norrington conducts Haydn's moving "Trauer" Symphony and the "Harmoniemesse," written at the peak of Haydn's creative powers.

HAYDN: Symphony No. 44, "Trauer"

HAYDN: Mass No. 14, "Harmoniemesse"

Heidi Grant Murphy, soprano

Susan Platts, mezzo-soprano

John McVeigh, tenor

Robert Gleadow, bass

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Coda

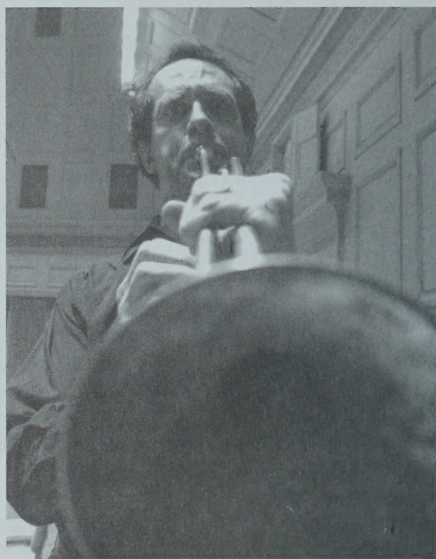
**A conversation with
Jesse Levine, trumpet**

When did you start studying the period trumpet?

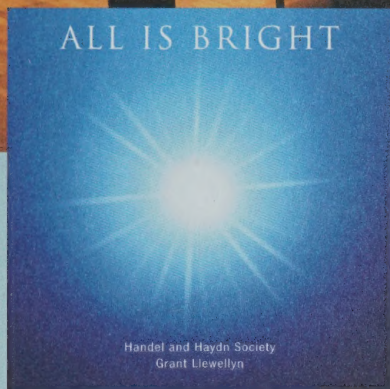
It wasn't studying as much as a baptism by fire. The Society's Concertmaster Dan Stepner called me back in 1980 to play for a production of *A Midsummer Night's Dream*, with incidental music performed on period instruments from *The Fairy Queen* by Purcell. I had only played the modern trumpet up until that point, but I got hold of a period trumpet, got a few words of advice, and jumped in with both feet. *The Fairy Queen* has a very tricky trumpet part, and it was a pretty harrowing experience! Over time, though, I started figuring out more things about the instrument and was better able to deal with its idiosyncrasies as the years went along.

How is performing on a period trumpet different than on a modern instrument?

Prior to the early 19th century the trumpet had no valves—it was just a tube at a fixed length, and when you blew into it you were only able to play the notes that existed for that particular length of tubing. Not every note of the scale existed on the instrument—you could only play certain notes in one particular key. If you needed to play music in another key you would need to add or subtract tubing to make the instrument a different length. Around 1800, the first trumpets with valves were invented which allow the player to instantly change the length of tubing. Every time a valve



on a modern trumpet is depressed it sends the air into another tube on the instrument, lengthening or shortening the distance the air has to travel and affecting the pitch. When you play a period trumpet the length of tubing is always the same. To change notes you create vibrations within the instrument by changing the way you send the air through the instrument. As the notes get higher they get closer together, so if the composer wants the trumpet to play a melody he has to write it in the upper register. This is why Bach's trumpet parts have so many high notes. You can see why period trumpet players have a difficult time playing with perfect accuracy. The notes are so close together, it takes very good aim!

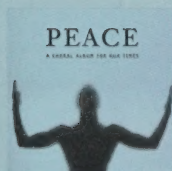


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